

Mrs. Robert Garrett

THE ETUDE

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No. 2.

What the Musical World Needs Most

By HENRY T. FINCK

The Opinions of a Well-known Critic Upon a Phase of Music Study which is Highly Essential in the Development of Musical Education in America.

Why should we write any more, except for his own satisfaction, John Bach?

Turning to America we find that Rupert Hughes has written a whole volume and an excellent one, on "Contemporary American Composers." He calls attention to it in many gems of genius; but nobody pays any attention to them. Even Edward MacDowell, the greatest of the Americans, is only now beginning to receive the title of the recognition due him. From his man original he has had to wait a decade or two longer for even this fraction had not his tragic fate called the nation's attention to him and aroused sympathy with his unmerited sufferings.

It is needless to multiply these pathetic facts. They prove conclusively that what we need is more musical performers, singers or composers, for we do not patronize and support those that we have now. What we do need is not performers or creators, but LISTENERS.

That is the point I have been leading up to.

The Need of Listeners.

Why are there so many empty seats at most high-class musical entertainments? Because people have no money to pay for seats? Not in the least. They have plenty of money to go to the theatres and the variety shows; and when there is a boat race or a football match, from 10,000 to 40,000 are ready to pay money to sit down and watch the world cost.

Equally the plays and the shows and races and the matches give the multitude a great pleasure than the concerts do. Can we alter this situation, making people as fond of music as they are of sports and plays? I think we can; but not in the way usually recommended.

A number of books have been written on the art of listening to and enjoying music. The latest of these was by Thomas Whitney Surette and Alfred Gregory Mason and its title is "The Appreciation of Music." The authors take a thoroughly pessimistic view of the situation. In their opinion, even of those who for one reason or another attend a musical performance, only two in twenty really appreciate the music, especially following the melodic and harmonic lines and living over again the thoughts of the composer. Of the others ten do not listen at all, but use their eyes only; five have their minds filled with visions of mountains, trees, rivers and other scenes, while the other two are so absorbed in the themes and labelling motives that they forget to enjoy the music.

What do these authors offer as a remedy for this state of affairs? A book in which they trace the development of music from the earliest and simplest patterns to the Beethoven symphony. They attempt to train the attention by pointing out how certain pieces take a theme and impart variety without losing its identity; by imitating, transposing, restating, inverting, augmenting, diminishing and otherwise manipulating it.

Now, all this is praiseworthy, but I doubt its practical utility. As I have said elsewhere, "It feels somewhat like a kick to the nose." To the value of musical anatomy the purpose of stimulating an interest in the art. We do not study botany to appreciate the beauty of roses or peacock feathers; such study, fact, subordinates the artistic interest to the scientific. To appreciate flowers we must see them early in life and

The opera need hardly be considered here, because in this country, apart from the Metropolis, there is so little of it. But it is precisely in opera that we note the most discouraging phenomenon. There is at present at the Metropolitan Opera House a singer for whom the entire audience is bored. Mr. Caruso undoubtedly has a glorious voice and he uses it like an artist; but his repertory is extremely one-sided and limited, and half of the operas he sings in are mostly rubbish; but that does not prevent the public from flocking to hear him and neglecting better operas in which he does not appear. In other words, he is put above the music, which is temporally and deteriorating.

In London, too, this view is beginning to prevail.

THE ETUDE

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In a recent issue of *Kwasten*, Dr. Paul Moes reviews interestingly a pamphlet of Prof. Siebeck on psychology and music. The question of how we enjoy music is one that opens a wide and almost unexplored field for investigation. There are many subtle musical qualities of vibration, pitch perception—apart from the harmony that lies at the foundation of our art. These are comparatively simple in effect, and exert their influence on the dog that sniffs his sympathy with a piano. But there are others behind the musical band, as well as on human beings. But certain related sounds and progressions in the harmonic scheme should arouse certain definite emotions in the hearer is harder to explain.

Helmholz explored the idea of increasing frequency of beats, and the vibrations of different notes of a chord, influenced the auditor's enjoyment up to a certain point. It is also true, in acoustics, that the simpler chords have the simpler ratios between the vibrations of their tones, and the enjoyment of music is very affected by these ratios. Our varying emotions are more complex relations. The non-musical people notice only broad distinctions like that between tonic and dominant, and do not appreciate more delicate intervals.

Yet even this does not explain why harmonies of equal complexity may move wholly different emotions. Psychologically speaking, an emotion is not an intangible something accompanied by certain physical sensations, but consists wholly and only of those physical sensations. When music comes to our ear, the vibrations travel to our brain and excite certain secondary sensations. These sensations may be that other sensory cells are excited, in the same way as they would be by the physical effects that we term emotions, or that the brain cells thus stimulated do actually cause the emotions.

Grieg, Norway's newly-set "shoys," writes Percy Grainger in some personal recollections. He always knew to see it flying from the Troldhaugen flagstaff, and one day, when for some reason it was down, was quite depressed not to see it as usual.

"It was a joy to see how uplifted he became in the hills. He told me he never felt that his harmonic flight was so daring and free as when he composed up on high, and how some of his very lovely things came to paper in the little Sæter-huts up in the mountains." Often less characteristic will we do this, and we have as example the case of Schumann playing a duet with a friend, and each finding pleasure in the piece a suggestion of the gay, brilliant life of Seville.

Prof. Siebeck avers that the reverse of all this is true, that every emotion has its corresponding expression in music, but here of course depends upon the difficulty that the music would vary for the same emotion in different people, according to the variation in association of brain cells. The variation would not be great, however, in persons of similar temperament and equal refinement of feeling. This refinement of feeling, or sensitiveness of the brain to music in a physical way, is what gives us our enjoyment of the art; and the absolute importance of this sensitiveness is shown by the case of Von Billoff, who was unable to receive any pleasure until after a blow on the head that affected his brain. We could hardly go so far as to advocate hitting all non-musical people on the head, but if their brains could be made more sensitive to the effects of tone, they would enter into a vast heritage of enjoyment from which they are now excluded. The first effect of harmony on the brain of a receptive heart fully justifies the saying that music begins where language ends—a fact aptly expressed by Browning when he makes Abt Vogler say: "The rest, may reason, and welcome; 'tis we musicians know."

In the *Mercure Musical*, Ricciotti Canudo indulges in some speculations concerning the present state of the present. His doctrine not seem to find very much to satisfy him, but perhaps that is not his fault. The guiding motive has come to stay, he thinks. Yet believes that its employment by Wagner is too precise and determinate, and has become a kind of dogma which would be broken, even as Beethoven and Wagner broke the dogmas of Italian melody. On the antiquated Italian *opera seria*, he quotes Wagner, who says: "An Italian work should contain at least one air that is listened to voluntarily. For its success, conversation should

be interrupted and the music listened to at least six times; while the composer, who can draw attention to his music a dozen times is acclaimed as a veritable genius."

The Russians, too, follow this mistaken idea, according to M. Canudo. Their great descriptive powers, used in music as in literature, to express unrest, suffering, and the vague strength of a great renaissance, are hampered by a form that prevents true unity of effect.

The later Verdi is given due credit for the tragic strength of *Othello*, the expensive gavotte of *Falstaff*, and the broad decorative effect of *Aida*. But spite of the recognition it may have won them, they are rated as fine in true dramatic structure and aesthetic qualities. *Ballo* is accorded high praise, however, for following the action closely with the music in his *Mefistofele*.

In France, decorative dramas like Erlanger's *Apôtre* are condemned as lacking musical inspiration, and even Saint-Saëns admits that the *Salomé* of Strauss is greater than the ornate worthy example of the drama of the present—or shall we say the music of the future?

Yet there are many worthy operas abroad, which succeed when labored over, such as Goldmark's *Hedda Gabler*, *Lord*, for example, and Massenet's *Jeanne d'Arc*. It is not given to all composers to create a series of great art-works like those of Wagner, but if each composer will work out the best that is in him, instead of stooping for popular favor, we need have no fear of the future. In Paris, the *opéra-comique* is still popular, though it seemed to be reading music were really owing to the marked fingering in the exercise book. Do not think time is misspent with pupils when their fingers are not in action. See that not only the letters on the staff are well known to them, but that rests, signatures, the rule for dotted notes, the formation of chords accented, and all familiar. It is wise to "make haste slowly."

In insist on correct reading, but learn to distinguish between carelessness and nervousness. Don't be disturbed by discords and false notes; if you are teaching beginners these things must needs be. If the pupils do not make satisfactory progress ascertain how practicing is done and whether any one in the home takes a personal interest in the pupil's work other than to say: "Go and practice your hour, my dear."

A FEW HINTS TO YOUNG TEACHERS.

BY MARY E. MAY.

If the hour you spend with a pupil seems to you drudgery; if there is a sense of relief when the sixty minutes have expired; if it is a task to measure out to see the mind of the pupil expanding as his or her knowledge widens with advancing lessons; if, when after repeated efforts a student conquers a difficult passage in time or in fingering, you do not respond with an answering thrill of victory; in short, if your heart is not in your work you cannot hope for the best results with your pupils.

Allowing that you come under your instruction not to be possessed of musical taste nor talents; that the reasons why they are learners in the art of which you are a teacher may not be clearly defined in their own minds, and possibly the taking up of the study, was not of their own choosing: but your part is to be performed with real interest and enthusiasm.

During first lessons there is danger of "taking too much for granted." That is, the teacher is so familiar with the rudiments, that the simple but essential details are sometimes passed over, perhaps with a single explanation, and with no review later on. Some of us have suddenly conformed ourselves to the practice of which we had not previously seemed to be reading music were really owing to the marked fingering in the exercise book. Do not think time is misspent with pupils when their fingers are not in action. See that not only the letters on the staff are well known to them, but that rests, signatures, the rule for dotted notes, the formation of chords accented, and all familiar. It is wise to "make haste slowly."

In insist on correct reading, but learn to distinguish between carelessness and nervousness. Don't be disturbed by discords and false notes; if you are teaching beginners these things must needs be. If the pupils do not make satisfactory progress ascertain how practicing is done and whether any one in the home takes a personal interest in the pupil's work other than to say: "Go and practice your hour, my dear."

ENTHUSIASM AND HURRY.

Just as one must avoid attending too much at a time (if a lasting impression is to be made), so it is necessary to avoid hurry. Some learn quickly, while others, equally in earnest, and with the same attention to detail, accomplish much less in a given period. This always has been, and always will be the case. But no more hurry can possibly equalize nerves essentially different. Hurry and say, "I must study two times." Some people have a fatal facility for running over the surface; they get a reputation for being "clever," whereas they are only "showy"; their performances please at first, but soon weary; and after a time one finds that though the outside was bright the inner life was dim. Hurry begets disappointment.

Enthusiasm is however born of this time. It has been said that the musical education of a player or a singer should take at least ten years. A good foundation can be got in three, but a sound and lasting structure may take half a lifetime, and even then the true musician feels there is plenty left to learn. If you are not weary, you may finish your lessons, but whether your time is sufficient one or enough to put you in a safe position for carrying on the work alone is another matter.

The relation of the pupil to the teacher is a difficult topic to generalize upon. And yet I hardly like to compare it to anything which so vitally affects the Study of Music. I suppose you are thinking that those there have been a good deal of grumbling about the student. I am not here to do that with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to analyze the teacher as carefully as I have dissected the student. You, for yourselves—may be teachers some day, and it teaches us to remember that "knowledge" is not synonymous with "teach," neither is the art of teaching something which is always "born and not made." There are many uses of words and methods which even the most ordinary person can study with profit.

"The artist has need of the opinion of the crowd. All sincere artists have an instinctive distrust of censure-bearers as well as of detractors. The competent critic is a *rara avis*; the kindly and impartial critic a still more unfrequent being; the public at large is the sole authorized judge, because of its absolute independence."—Cecil Chamade.

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THE ETUDE

ANECDOTES OF GREAT MUSICIANS.

BY EDITH R. PEET.

No two people probably work under precisely the same conditions. One may have a quiet study and work-table arranged after his own fancy, otherwise ideas will not come, and the pen will go no farther. Another cannot possibly pen a line with his boots on. Some men cannot work unless their table is strewn pell-mell with papers, useless quills, and such like; while, on the other hand, the table, the room, and its surroundings are kept perfectly clean and neat before many individuals can set themselves down to sketch out an article or a few bars of music.

Some of our composers were, seemingly, very fastidious in their preliminaries before getting to work. Haydn, though "solitary and sober as Newton," could not compose on a piano unless he had on the diamond ring which Frederick the Great had sent him; then the paper on which he wrote had to be the finest and whitest possible, or he could not summon a single idea.

Rossini could write best when he was under the influence of Indian incense and aromatic perfume. Rossini liked the warm bed in which to lay down his musical notions, and we are told that it was between the sheets that he planned the *Barber of Seville*, the *Mohican*, and so many other *chef-d'œuvre* of ease and gracefulness. Mozart could count and play all billiards or bowls at the same time that he composed his most beautiful music. Sacchini found it impossible to write anything in a day unless a pretty woman was by his side, and he was surrounded by his cats, whose graceful antics stimulated and affected him in a marked fashion. Beethoven could write best after a run—sometimes bare-headed, when three or four streets around his lodgings, or a walk in the fields had a wonderful influence upon him.

"Glück," Bombeck says, "in order to warm his imagination and to transport himself to Aulis or Sparta, was accustomed to place himself in the middle of a beautiful meadow. In this situation, with his pipe and a bottle of champagne on each side, he wrote in the air all kinds of 'genii,' 'genies,' his 'Orpheus,' and some other 'works.' Cimarosa had a strange taste. He delighted in noise, and to be surrounded with ten or a dozen gabbling friends, when he composed. Our well-informed friend, Bombeck, states of him that it was while he was composing that he would start a circle of gossip, "that he projected his 'Ossia' and 'Mafioso Segreto,'" that is to say, the finest and original serious opera, and the first comic opera of the Italian theatre. Frequently in a single night he wrote the subjects of eight or ten charming arias, which he often sang to his friends in the midst of his friends."

Zingarelli used to compare himself to an hour's reference to his musical, a classical author, or with the writings of some saint, after which the melodic stream poured forth copiously. Not the least noted for his eccentricity was Anfossi, the Italian—a composer of great promise; but alas! "whom the gods love, they torment." His *Medonte* and *Smeraldo*, to cite but two, were heard nothing more of this association and infamy, than that the physicians with musical instinct were in the habit of telling new musicians were unskillful enough to give their talents to such a cause. The soldier on the field of battle, wakened by the bugle call, shoulders arms and marches against the foe, to the stirring strains of *Die Fledermaus*, which put courage in his heart and impelled him to fight, and if need be, die for home and native land.

Every nation has its distinctive music, characteristic of the life of its peculiar people. The composers of the Northern countries, of Russia, Poland, Norway, Sweden have given us music that is weird, heavy, sombre in color, often joyless in effect, it voices the endless struggle for liberty and existence. Very different from the music of the Southern countries of Italy, Spain, and Portugal, which by their blue skies of France and sunny Spain.

In Italy the dingiest opera house gives as many performances in one year as the Metropolitan in New York gives in ten years. Between them comes the music of Germany, the school, full of deep feeling; boyish and homely and of the beautiful. The music of India and the other Eastern countries is mystical, religious or shall we rather say, spiritual.

Their music is peculiar in that the semi-tone is divided once again. Our own Indian music, to us unintelligible, as they are their language, is symbolic of their daily life. They sing their legends of birth, of death, of animals and birds who with themselves are children of the Great Spirit.

According to statistics, 70 per cent of German's population is musical, 50 per cent of France, 45 per cent of Italy, 34 per cent of Russia, 30 per cent of United States, 20 per cent of England.

China and Japan are omitted doubtless for lack of a standard of comparison. It is a well-known fact that the oriental can listen to oriental harmonies without a headache, and the orientals insist that only their notorious policies keeps them from laughing outright at the abominable noises we sing through with seeming enjoyment.

Joseph Jefferson, the noted actor, pays this beautiful tribute to music: "I have always loved music and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music."

Music is like a discipline—it makes men sweeter, more virtuous and wiser.

WHAT IS MUSIC?

BY EDITH R. PEET.

From time immemorial, in all ages, in all climes, music has been the expression of the soul of man. Plato says: "The soul is a harmony." Every emotion, every phase of life, from the cradle to the grave, can be expressed in musical terms. Taine says: "Music is a cry." The best and truest definition of them all is that of the *Voice of Nature*, "the song of the birds, the winds whispering through the trees, even the rocks on the everlasting hills give us music. Travellers tell of a cave in Scotland through which currents of air pass in such a manner that results therefrom a faint but distinctly audible melody."

Chateaubriand says: "Music considered as an art is an imitation of nature. Its parts, its proportions, its combinations in representing the most beautiful nature possible." Singers of all nations have imitated as closely as possible nature in all her various moods. Especially is this true of words, as "fa-la-la-tu-ra-la" and other combinations of syllables, being their very liberal and impulsive interpretation of the songs of their feathered friends.

Among the ancients Plato says: "We must not judge of music by the pleasure it affords, nor prefer that kind which has no other object than pleasure, but that which contains in itself a resemblance to the beautiful."

Purarch tells us: "The ancient Greek philosophers and legislators considered music a necessary part of education, as giving the power to soften savage qualities, to dispose and give men a sense of propriety."

Music is regarded by physicians as a remedial agent. A number of years ago an association was formed in New York to introduce music into all hospitals, physicians claiming that music had a beneficial effect, even aiding materially in the cure of mental disease. We have heard nothing more of this association and infamy, than that the physicians with musical instinct were in the habit of telling new musicians were unskillful enough to give their talents to such a cause. The soldier on the field of battle, wakened by the bugle call, shoulders arms and marches against the foe, to the stirring strains of *Die Fledermaus*, which put courage in his heart and impelled him to fight, and if need be, die for home and native land.

Every nation has its distinctive music, characteristic of the life of its peculiar people. The composers of the Northern countries, of Russia, Poland, Norway, Sweden have given us music that is weird, heavy, sombre in color, often joyless in effect, it voices the endless struggle for liberty and existence. Very different from the music of the Southern countries of Italy, Spain, and Portugal, which by their blue skies of France and sunny Spain.

In Italy the dingiest opera house gives as many performances in one year as the Metropolitan in New York gives in ten years. Between them comes the music of Germany, the school, full of deep feeling; boyish and homely and of the beautiful. The music of India and the other Eastern countries is mystical, religious or shall we rather say, spiritual.

Their music is peculiar in that the semi-tone is divided once again. Our own Indian music, to us unintelligible, as they are their language, is symbolic of their daily life. They sing their legends of birth, of death, of animals and birds who with themselves are children of the Great Spirit.

According to statistics, 70 per cent of German's population is musical, 50 per cent of France, 45 per cent of Italy, 34 per cent of Russia, 30 per cent of United States, 20 per cent of England.

China and Japan are omitted doubtless for lack of a standard of comparison. It is a well-known fact that the oriental can listen to oriental harmonies without a headache, and the orientals insist that only their notorious policies keeps them from laughing outright at the abominable noises we sing through with seeming enjoyment.

Joseph Jefferson, the noted actor, pays this beautiful tribute to music: "I have always loved music and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music."

THE ETUDE

WHY THE MASTERS DIED POOR.

BY CHAS. DORAN.

It has been said that the great composers, with few exceptions, have left the world no other inheritance than their compositions, and yet many of them received princely sums for their later works and fabulous gifts from crowned heads, to say nothing of the generous provisions made for them from the treasures of the states in which they lived. Yet they died poor.

Percy Chopin's words to a lady admirer, in reply to her question as to whether he was wealthy: "My only wealth is in the richness of my musical notes," may shed some light upon the subject, if we interpret the remark to mean that most of the noted composers cared not for any other kind of riches than that in which they could envelop their works. We know that Verdi gave up much of his earnings to the poor, and that Schubert was so good to others that he was frequently reminded of his too great consideration of the needs of the poor by his bankers returning to him his order upon the bank with the words "No funds to you until you will write another act of your opera." Schubert's generosity was proverbial and once caused him to write to a friend: "I suppose you are right, my charity to others has made a mendicant of myself."

One of Mozart's highest aims in life was to live to see the day when he had dispensed his philanthropic gifts to the poor, and we are told by one of his biographers that before the great master closed his eyes in death he had given away three times this sum to the poor of the country of his birth. Beethoven loved money, and was very exacting with his publishers in the payment of his royalties, and would not let them account for the last penny, and his earnings must, too, have been very great, for like Verdi he was the idol of the hour, yet he left to his heirs but little money. He wrote to one of his pupils who asked him for some advice: "Love your art, and you will find what you can do with it, and save every mark you can until you have accumulated enough money with which to do some substantial good."

Mendelssohn dreamed of the good he could do with the money he received from the royalties upon his compositions, and it is said carried out many of his dreams. He, like other great composers, left to the world little inheritance besides his marvelous musical creations.

Donizetti died poor, yet he could have gone to the United States for his time. Liszt gave away money, but never without seeing first wherein it would accomplish the greatest good, and when he was on his deathbed he turned to his spiritual comforter and said: "I have given away my silver and leave to the world as an inheritance but the works that have brought me the silver."

Art Musicians Dreamers?

Gowned clapped composers among dreamers. "They live in an atmosphere laden with music, to them the world is either a grotto or a dingle, glades or sorrow," and Gottschalk wrote of his own life: "A dream, the air about which has been music to-day the softness and sweetness of a nocturne, to-morrow power, the atmosphere of a symphony." And the composer of the "Last Hope" was no exception to the rule, he died a poor man, leaving to the world much wealth, but like other great composers a wealth of sublime music. He is said to have earned a fortune, and yet he left not enough money with which to raise a fitting monument over his grave. Great musical composers, have nearly all been very visionary; "they have lived in the world, and yet been no part of its material advancement, as Von Bülow put it, when writing of the lives of two of his fellow composers."

The world has been a beautiful dream in which they have produced the music with which to enchant the world, and it appeared in it. Money, worldly possessions have left us, but as the means to sustain the body while the mind dreamed and the fingers penned the sublime voices that inspiration brought forth from the heart.

Another kind of musical atmosphere, that our critical barometers have often failed to record, is

that which envelops the homes of the great masters. Every true American who has visited the old Independence Hall in Philadelphia or old Faneuil Hall in Boston knows the peculiar indescribable thrill of patriotism which these famous spots undoubtedly give. Here all our dormant school-book history is suddenly galvanized into a living vibrating reality. Washington, Hamilton, Jefferson and Adams all step into the vision and we are brought into closer touch with the trials and sacrifices which attended the birth of our great nation.

We present upon this page a picture of Brahms standing before the grave of Beethoven in the Vienna cemetery. Vienna is particularly rich with memories of the great composers. At almost every step in the old imperial city are monuments of Schubert, Beethoven, Haydn, Mozart. Many of the homes of the masters still exist, and the musician can have no more instructive nor fascinating pastime than rambling about the winding streets over the same ground where these masters were daily. Beethoven had several residences in Vienna, and they are all filled with interest for the musician. He sought the hills on the outskirts of the city, where, in those days, the masters still existed, and the surrounding country for his daily walks, communions with nature. There are museums where the personal belongings of the masters have been preserved, and the musician who likes to come into closer contact with the home-lives of these great composers can spend a very profitable vacation in Vienna alone.

The most remarkable spot in the old Austrian capital, however, is in the old Friedhof, or "Garden of Remembrance" represented here. In a small circle we have the graves of more illustrious musicians than can be found in any place in the world. Here are buried Brahms, Schubert, Beethoven, Johann Strauss, Milloker, Von Suppe. There is a monument to Mozart in the group, but it is generally supposed that his remains are not there. Haydn is buried in the beautiful city of Salzburg, at the foot of the Alps, not far from Vienna. Beethoven died in 1827 and stayed there continuously until his death in 1827. Brahms went to Vienna in 1812 and died there in 1897. Haydn was a constant visitor to Vienna all his life and died there in 1809. Mozart also spent much of his short and versatile life in Vienna and died there in 1791. Schubert was born near the city and lived there until his death in 1828.

BRAHMS AND NIKISCH.



BRAHMS AT THE GRAVE OF BEETHOVEN.

whatever he could spare of his earthly goods and leaving to the world no other inheritance than his music." Yet one endowed his name with as much love as the other has endowed his name with an endless fame.

THE RESTING PLACE OF FAMOUS MASTERS.

The musical atmosphere that one nowadays hears lauded as the sole point of superiority of European music over our own home country is somewhat difficult to define. In European cities, that is, in continental cities, there is an indescribable popular interest in musical subjects almost unknown in America. At almost any gathering in Southern Germany or Austria you will find the members quite able to discuss the musical masterpieces with a surprising keen appreciation. They seem to have imbibed this information in some remarkable way, but investigation, of course, reveals that it is nothing other than an extension of the topics of general conversation they have heard from their childhood. Very few are the peasant communities that do not boast of some ambitious representative studying at some of the great government music schools. A fine local pride is taken in all his doings, for, indeed, "he may not some day become a Beethoven, a Schumann or a Wagner?"

Another kind of musical atmosphere, that our critical barometers have often failed to record, is

THE ETUDE

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your question and the answer

THE KUNZ CANONS FROM ANOTHER STANDPOINT.

In the November ROUND TABLE I made some criticisms of the Kunz Canons, deprecating their use except for exceptional purposes. At the same time I invited correspondence from anyone who had found them useful. The ROUND TABLE has received a letter from Mrs. Holmes-Harcourt of New York, who comes forward as an ardent champion of the canons. I am very glad to present an opposite view, and shall be very glad if her letter serves to make friends for the canons. It is always a good thing for any subject under discussion to get both the pro and con side, and the average player will take great interest in reading her letter.

"Variety is the spice of music, as well as of food. Too much of one thing hinders progress, but a little dash of Kunz' Canons in the daily musical menu will lead any talented pupil through the foothills of Parnassus."

"I am wondering where the audiences of our modern Symphony concerts are to come from, unless the present musical 'twigs' are 'bent' to listen to the strange mixture of present-day music, and acquire a taste for stranger sounds that the old music teacher can, I fear, and they say is worst to come."

"Perhaps there are teachers who can suggest better methods of teaching Kunz' Canons. If it will they kindly do so through the columns of THE ROUND TABLE. In closing I wish to congratulate THE ETUDE on its excellent articles and general 'all roundness.' Wishing all of those who are concerned in making it an exceptional music journal continued success, I am

them or something decidedly akin to them, our battle would never have been won."

"I believe in short, very short examples. It warms the teacher's heart to hear a young pupil say, 'It is such fun to hear the little tunes following on behind.' The charm of the 'little tunes' lies in the few well chosen problems that have a definite purpose. A number of the canons could easily dispense with. The canons teach in all of their pieces clarity. It is a pleasure to me to note an improvement in the length of easy teaching pieces. I always dread a three page piece. Children dearly love short pieces of varying moods. Such a relief from the long and soon hated piece that palls on the spirits of teacher and pupil alike.

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"Fraternally yours,

"MRS. HOLMES-HARCOURT."

"I notice that Cerny is pronounced two or three different ways. Please tell me which is the most correct. Would you advise one to use his studies in every grade, from the second up to the most advanced technical work? I have Op. 100 and Loeschner, Op. 66. Do you think Cerny's method for technical development of studies would you recommend to take the place of the Kunz Canons? Do you use many sonatas? How soon ought the study of them to be taken up? Also scales in double thirds and sixths?"

"Please give a list of present-day pieces whose music is useful for technical purposes. How does Engleman's music rank with that of Durand and Wolf? What is the best method to take up the study of Bach's history class. Could you furnish me with a list of studies in which question that I could use? I have a number of bisteries, but would like something in the way of a special study. It is hard to learn the music in the beginning, and compare their lives and works, or to take them up separately."

"Do you know of a book of amusements for musical students, young and old? I would like to entertain my class, and would appreciate some suggestions along this line. That would be most useful, but I cannot find enough in it to supply all my needs."

"How is the name Sembreich pronounced?"

Cerny is pronounced, as nearly as it can be represented on paper, as if it were spelled Tchairny. I should not advise the use of Cerny in every grade, for the use of a single composer would have a tendency to narrow the student's horizon. Even in studies the pupil is the better off when in contact with the work of many minds. Do not use the studies of any one composer too continuously. For technical development in the second and third grades you can use to advantage the admirable selection of Cerny studies by Liching, in three books, which is published by Preisser. With these may be judiciously interspersed selections from Heller's Opus 47, 49, 50, etc., for the development of expression and style. Mr. Preisser also publishes a most excellent selection of thirty of these studies. The studies of Duvernoy and Loeschorn rank among the best for early technical training, and some prefer them to Cerny. Cerny's simpler in construction and therefore easier for minds that have

never come in contact with music of a high grade.

Many of the best teachers advocate the use of Cerny because the simplicity of the construction of his studies enables the student to concentrate his mind on the one point of technical development.

I would not recommend any etudes to take the place of the Kunz Canons. Their function is a special one. You will find an admirable article on the Kunz Canons elsewhere in this department.

With the average pupil, with only an hour a day for practice, I would not use complete sonatas, but movements from them. With such pupils the shorter the pieces they study the better, if you wish to hold their interest.

Elementary octave study, as well as scales in dotted rhythms, may be used, and taken in the third position. Not much can be done with their thorough and systematic study until the pupil is able to devote three hours a day to practice.

I infer that your question in regard to present-day composers of teaching pieces refers to elementary music. Some of Durand's music is of a higher grade than that of Engleman or Wolf. So might I suggest Engleman's music for young pupils, for whom it is much easier to learn. The music of Durand is much harder to make a list without leaving out many of the best, but you will be safe to start with Mr. Presser to send you on selection pieces by Lichner, Spindler, Bachman, Engel, Hiller, Reinecke, Behr, Bohm and Heinze. Indeed, you can rely on his judgment to send you a selection of pieces by various composers that are proving successful with the best teachers.

I do not know of any work on Bach in pamphlet form. Perhaps some of our readers can help us in regard to this. You can get a life of Bach in the Great Musicians Series for one dollar. You can formulate your own questions by carefully searching out the important topics in each paragraph. I suggest that you take time to take up the lives of the composers separately, and make comparisons afterwards with what you remember.

Elementaire, a musical game. Great Composers, musical game. Musical Dominos, by C. W. Grimm. Allegroando, by W. L. Hofer. Musical Authors, a game. Triads or Chords, a game. Sembrech is pronounced Sembreck.

"For a long time I have enjoyed your talks in THE ETUDE, and am writing to see if you can help me in getting the Petersilea method, but this fall I was obliged to change teachers. My new teacher has given me Mathews' Studies in Touch and Technic. The Petersilea method teaches the high wrist and curved fingers, while Mason teaches low wrist and flat fingers. Which is the best? I am very anxious to know."

I had an acquaintance with Mr. Petersilea lasting several years, and was conversant with his method of teaching. I have made considerable use of Mr. Mason's principles as taught in Touch and Technic, but do not remember to have seen the low wrist and curved fingers mentioned in the former. The Petersilea method teaches the high wrist and curved fingers, while Mason teaches low wrist and flat fingers. Which is the best? I am very anxious to know."

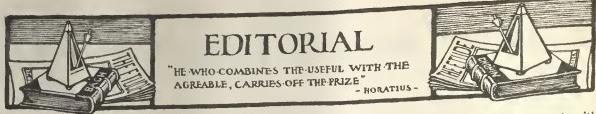
"Indeed, I have found that the hands, hand and arms are used in many ways. You will preserve your present method of direct finger action, but will add to it the various forms of modern touch, all of which you will need to have in full control.

"I would like to ask your advice as to how to start a young pupil in the study of harmony. What is a good text-book for this purpose?"

You will find the Harmony by Dr. H. A. Clarke to be most useful. Your student will need to be far enough advanced to be thoroughly conversant with the elements of music, and to be able to play in D. Clark's book. Be careful to proceed very slowly, and do not leave a topic until it is thoroughly understood by the pupil. For your own sake you can also procure a key to the exercises if you desire.

(Continued on page 112)

THE ETUDE



EDITORIAL

"HE WHO COAHES THE USEFUL WITH THE
AGREABLE, CARRIES OFF THE PRIZE."
—HORATIUS.

We desire to extend our most cordial thanks to the many friends who have sent us congratulatory letters relating to the Twenty-fifth Anniversary of The Etude. We want to merit your congratulations by making the magazine more welcome to you with each succeeding issue. We appreciate the good will and cooperation of all our readers and their recent expression of their feelings has been most gratifying.

THE regulation of Sunday amusements has been a matter of considerable concern to concert-goers and concert-givers in our great cities of late.

The Etude stands for the preservation of the spirit of the American Sabbath. We believe most sincerely that the maintenance of one day of rest, entirely apart from whatever connection it may have with religious or moral beliefs, is a natural and absolute human necessity. This does not cause us to advise a re-enactment of the somewhat grotesque "blue laws" of our Puritanical forefathers, but it must be evident to all our readers that there are certain meretricious performances being given in our great cities every Sunday of the year that are so offensive to the ideal of a Sunday held by the true American that these shows should be suppressed by the authorities. There is a certain class of citizens to whom the Sabbath is a mere泡影 (泡影). They determine to disregard the Sabbath, but do not desire to subscribe themselves to religious beliefs. Churches of all creeds are continuing to do a great work for the good. However, there should be some form of intellectual relaxation for those to whom the churches are not likely to appeal. The determining factor, then, should be this question: "Is the Sunday amusement proposed one that will inspire or educate those who attend, or is it simply a ribald attempt to wile away a few hours with worthless songs and vulgar jokes?" This is a very simple and direct question; and there would seem little territory for argument upon the question. There are many people who are much more greatly benefited by hearing a great symphony or a great poem than they are by listening to the individual religious beliefs of the professors of various creeds. These people should not be denied such relaxation on the Sabbath. The recent legal decision which put a temporary stop upon Sunday concerts in a large American city was a wise and judicious one, and we hope the opportunity of placing the restriction of such concerts in the hands of the police department. This is unsavory and opens the avenue to possible "graft." The suppression of the concerts caused great financial loss to musicians and disappointment to concert-goers; but, if this decision will tend to close the many reprehensible performances given under the head of Sunday Sacred Concerts, at which sanctified black-face comedians and pious acrobats hold forth, the decision is a profitable one.

WHAT is sacred music? We are inclined to believe that all good music is sacred. Just why certain compositions that have been labeled "Sacred" should be regarded as hallowed, and why other music should be looked upon as secular, is a matter that we will leave for our religious conferences to discuss and determine. From our point of view, however, seems most logical that the music to be done with the Sabbath. Some of the liveliest and most mundane tunes have been set to Gospel words and placed off upon unsuspecting church-goers as sacred music. This music is ground out upon wheezy melodeons on the Sabbath in sections where the inspired masterpieces of the great composers would be regarded as irreligious, if not sacrilegious. We remember an amusing incident of an old deacon who objected most strenuously to a new and lively anthem by a modern composer. He approached the organist of the church and said: "Isn't this a new and very religious music like the old hymns?" When the organist argued the old gentleman that "Jewett" was taken bodily from the overture to Weber's "Der Freischütz" the deacon insisted that Weber was guilty of a malicious and daring theft.

The "Gospel Hymns" have been the subject of almost ceaseless attack from musical "high-brows." There can be little doubt that most of these tunes have musical "high-brows." There can be little doubt that most of them have religious significance whatever aim or produced effects that were often strikingly absurd to thinking people. There was, however, a necessity for music of this class, and it had a distinct purpose. Like the many processes that attend an evolution the purpose of the Gospel hymn was a good one. It served to supply the normal appetite of a certain class of the American public for bright, lively music. In a sense, it took the same place in the musical life of the people that W. C. Fields did in the life of the public. We have held in our literature. The Gospel hymn served as a bridge from the old methods of religious music to the new. They cultivated a taste for bright, taking church services and stimulated a taste for music in the church that the old hymn tunes had failed to do. There can be no doubt that these hymns have been of greatest value to ministers and revivalists in accomplishing religious advances that would otherwise have been impossible. The Gospel hymn has now been supplanted by a class of musical compositions composed by a class of trained musicians who are not above finding the human religious pulse. But as a bridge between the mournful, lugubrious musical settings of Dr. Watts and other hymn writers of the past, and the more logical church music of the future, the Gospel hymn should take its place in the musician's estimate as a very necessary and practically successful means to an end. The religious aspects of the question are beyond the limits of our editorial field. The renowned Henry Ward Beecher used to ask: "Why let the devil have all the good tunes?"

THERE are two bills just now before our National Congress. One known as the Cullinan bill, to give the manufacturers of instruments designed to produce music mechanically a perpetual right to use any piece of music without remunerating the composer or publisher in any manner. These manufacturers would continue to reap a large profit while the composer whose brains made the music possible, would receive return probably less than ever. The other bill, known as the Kittridge bill, aims to protect the composer by requiring the manufacturer to pay a royalty to the composer for his compositions. We claim that a phonographic record, or a perforated roll used to reproduce music, is just as much a publication of a piece of music as the printed sheet. The mechanical means of reproducing may be imperfect, but the essential idea of offering musical music for public sale is identical. It has passed a law requiring all manufacturers of mechanical musical instruments to give the composer his just reward. Teachers who claim to have suffered injury, losses through the inroads of the phonograph on the piano, the Congressmen from the State or district, and urge the passage of the Kittridge bill. This is a duty you owe not only to yourselves and your art, but to our contemporary composers and the interests of those who are to come. A bill once passed is difficult to repeal.

THE ETUDE

MILITARY DRILL

MARCH

CHAS. LINDSAY

Intro.

Tempo di Marcia M.M. $\frac{2}{4}$ = 120

March

THE ETUDE

LA CHASSE AUX GAZELLES

GALOP

A. CALVINI, Op.11

Intro.

Allegro M.M. ♩=126

Secondo

THE ETUDE

LA CHASSE AUX GAZELLES

GALOP

A. CALVINI, Op.11

Intro.

Allegro M.M. ♩=126

Primo

THE ETUDE

Secondo

Finale

B

C

poco a poco cresc.

1 2

* From here go to B and play to C; then, go back to A and play to Fine.

THE ETUDE

Primo

8

8

B

8

C

8

poco a poco cresc.

1 2

8 2

* From here go back to B and play to C; then, go back to A and play to Fine.

THE ETUDE

IN A PATH OF ROSES

Youth and Spring, and the world abloom.
Meadows are fresh with a sweet perfume.

S.F. WILHELM

THE STUDY

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and includes various dynamics such as *p*, *pp*, *f*, and *D.C.*. Fingerings are indicated by numbers above or below the notes. The first staff uses a treble clef, while the other four staves use a bass clef. The second staff contains a tempo marking of 120. The third staff has a dynamic of *mp*. The fourth staff includes a tempo marking of 232. The fifth staff features a dynamic of *pp*. The final section, labeled "Coda", begins with a dynamic of *mf*.

THE ETUDE

POSTLUDE IN C
FOR THE ORGAN *

WALTER H. LEWIS

Registration
 Gt. Full to 15th (Sw.coup.)
 Sw. 8' & 4' with Oboe
 Ch. Melodia & Dulc.
 Ped. 16' & 8' (coup.to Gt.)

Allegro moderato spirituoso M.M. $\frac{4}{4}$ = 120

Copyright 1896 by J. B. Millet Company.
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* This composition may be effectively rendered on the Cabinet Organ, with slight adaptation, omitting the Pedal notes where impracticable.

THE ETUDE

THE ETUDE

MINORE II
Più lento M. M. $\text{♩} = 144$ ($\text{♩} = 126$)

MINORE II
Piu lento M. M. $\text{♩} = 144$ ($\text{♩} = 126$)

rit.

CODA (After last time only)
Lento M. M. $\text{♩} = 58$ ($\text{♩} = 52$)

espr.

rit. *tempo* *rit.*

p

c). Correct use of the Pedal will prevent the sounding of the last 16th into the next measure.

d). The change of finger on the beat, will increase rythmical feeling.

e) Execute as follows:

f) With the Right Hand.

THE ETUDE

AVE VERUM
VIOLIN and PIANO

W. A. MOZART

A musical score page for a Violin and Piano duet. The top left corner indicates "VIOLIN 2d Violin ad lib.". The title "Adagio M.M. = 72" is at the top center. The score consists of eight staves of music. The first two staves are for the Violin, and the remaining six are for the Piano. The piano parts include dynamic markings such as "p sotto voce", "p", "dim.", "pp", "cresc.", and "f". The music features various note values, rests, and harmonic changes throughout the eight measures shown.

*This piece may be used as a Violin Solo, (playing the upper notes only,) or as a Duet, the 2d Violin playing the lower notes
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THE ETUDE

IN MAY NIGHT'S FRAGRANCE
SERENADE

AUGUST NÖLCK, Op. 150

Moderato M.M. = 80

THE ETUDE

THE MARCH OF THE TIN SOLDIERS

In order to play this with appreciation, let us first take a look at the little tin soldiers. Observe how rigid they are and how carefully they stand in line. This is the cue for the manner. a) The left hand chords very sharp and crisp; the right hand tones equally sharp, almost stiff. b) No pedal anywhere except at the heavy chords marked *sf*.

Edited by W.S.B. MATHEWS

Tempo di marcia M.M. = 84 to 88

C. Gurlitt, Op. 130, No. 6

THE ETUDE

AMONG THE GIPSIES UNTER DEN ZIGEUNERN

N. von WILM, Od. 24, No. 5

Risoluto e marcato M. M. = 96

The image shows a page of sheet music for piano, consisting of five staves. The music is labeled "Risoluto e marcato M. M. = 96". The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The music features various dynamics such as forte (f), sforzando (sf), and ff, along with grace notes and slurs. Fingerings are indicated above the notes, and performance instructions like "dim.", "sfresco.", and "pesante" are present. The piano keys are shown at the bottom of each staff.

THE ETUDE

Vivo

The image shows a page of sheet music for piano, page 10, featuring five staves of musical notation. The key signature is one sharp (F# major). The tempo is Vivo M. M. at 112 BPM. Measure 112 starts with a dynamic 'p' and includes fingerings such as 2-5, 3-4-5, 5-3-4-2-1, 5-6-4-3, and 4-5-3-2. Measures 113-114 show various chords and bass notes. Measure 115 begins with a dynamic 'f' and includes fingerings like 5-4-3-2-1. Measures 116-117 continue with chords and bass lines. Measure 118 starts with a dynamic 'dim.' and includes fingerings 1-3, 1-4, 2-1, 4-3. Measures 119-120 begin with a dynamic 'p' and include fingerings 1-2, 3-4, 5-3-2-1. Measures 121-122 begin with a dynamic 'cresc.' and include fingerings 2-3, 4-5, 6-7, 8-9. Measure 123 starts with a dynamic 'f' and includes fingerings 1-2, 3-4, 5-6, 7-8. Measure 124 begins with a dynamic 'cresc.' and includes fingerings 1-2, 3-4, 5-6, 7-8. Measure 125 starts with a dynamic 'ff' and includes fingerings 1-2, 3-4, 5-6, 7-8. The page concludes with a repeat sign and the instruction 'Tempo I'.

THE ETUDE

SALTARELLA

Presto M.M. $\text{J}=184$

ANTON SCHMOLL, Op. 39b

THE ETUDE

AIRY FAIRIES

Tempo di Valse M.M. $\text{J}=68$

GEO. L. SPAULDING

THE ETUDE

To Mr. Joseph Schreibe

HO! HILLY HO!

A Hunting Song

Vivace

The musical score consists of two systems of music. The first system starts with a piano introduction in G major, 2/4 time, followed by a vocal entry in G major, 3/8 time. The lyrics describe a hunting scene with various elements of nature. The second system continues in G major, 3/8 time, featuring a piano part with dynamic markings like *mf* and *p*, and a vocal part with lyrics about the quail's whistle and the partridge's flight.

Vivace

mf

No clouds are in the
A long our path the

morn-ing sky, No va - por hugs the stream; Who says that life and love can die, In
woods are bold, And glow with rife de - sire; The yel - low chest - nut sheds its gold, The

all this north-ern gleam? At ev -'ry turn the map - les burn, The quail is whistling
sum -acs spread their fire. The breez-es feel as crisp as steel, The buckwheat tops are

free red

The par - tridgewhirrs and the frost - ed burrs, Are
Then - down the lane let us scur - ry a gain, And

THE ETUDE

The score continues with a piano part featuring a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings like *p* and *rif. ad lib.*. The vocal part resumes with the lyrics "dropping for you and me." This section concludes with a series of repeated "Ho-ho-hilly ho!" exclamations, each with a different dynamic and articulation. The final section begins with a piano dynamic of *cresc.* and a vocal dynamic of *f*, leading into a final section marked *Vivo*.

p

dropping for you and me. At ev -'ry turn the map - les burn, The quail is whistling
over the stub - ble tred.

colla voce:

free

The par-tridge whirrs and the frost-ed burrs are

colla voce

rif. ad lib. *a tempo*

dropping for you and me. Yo - ho - hilly O! Yo - ho - hilly ho! Yo -

ho - hilly ho! Yo - ho - hilly ho! Yo - ho - hilly ho! Yo - ho - hilly ho! Yo -

cresc.

cresc.

This clear Oc-to-be-^y morn-ing.

Vivo

This clear Oc-to-be-^y morn-ing.

THE ETUDE

To Rev. Lewis Thurber Gild, D.D.
TOO LATE

Words and Music
by P. DOUGLAS BIRD

Andante

1. Last night I dream'd that heav-en's gate, Was o - pen wide for me, — And from a - far I
2. I saw be-yond the thresh - old, The scene was won-drous fair, — With white rob'd an-gels

at tempo

heard the strains of sweet-est min-strel sy-
gath - er'd as tho' in wel-come there.

The way was long, the night was dark, And yet I must not
And on-ward thro' the long night's gloom. I strug-gled bravely

poco rall.

dim. e poco rall.

at tempo *rall.*

wait. For in the dis-tance low I heard, The sol - emn words "Too late"
on, Breathing the oft re - pead-ed prayer, "Fa-ther Thy will be done."

at tempo *rall.*

Moderato e maestoso

Glo - ry to Thee, O God, this night, Ho-san - na let us sing, Thou art the true, the

cresc.

cresc.

con Ped.

THE ETUDE

on - ly Light, And our E-ter - nal King,

rall. *mp cresc.* *rit.*

Tempo I.

King. —

And

far in the dis-tance ech - o'd the sol-emn words, "Too late", — I stretch'd my hands im-pior - ing,t'ward

molto sost.

affrettando

Heav-en's O - pen Gate, O Fa-ther help me on my way, for I am sore dis - tress'd, And

mf affrettando

rall.

if too late, Thy will be done, Fa-ther Thou knowest best. And then I felt the Pres-ence, of

mp accel. e cresc.

rall.

mp needle cresc.

THE ETUDE

His great boundless love; — A hand stole gently in - to mine, as tho' from realms a bove, — How
sweet the rap - ture of that hour, for I was not too late. His lov-ing hand had guid-ed me,

Moderato e maestoso

safe-ly with-in the gate, — Safe-ly with-in the gate Glo - ry to Thee, O God, this night; Ho,
san-na let us sing. Thou art the true, the on ly Light, And our E-ter - nal King,

THE ETUDE

Vocal Department

OPINIONS OF NOTED SPECIALISTS

OBSCURITY OF TONE CAUSES FLATNESS OF PITCH.

BY HORACE P. DIBBLE.

"Ob I was some - sive the sittin' gie us, to ourselv's as others here 'ear us."

With a slight alteration, Robert Burns wrote the above words years ago, and with the alteration, it would seem as though they could be applied just as appropriately to singers as the way in which he used them. The average singer does not hear himself as others hear him. If he were able to hear himself he could easily correct many of the faults of which he seems to be unconscious.

Perhaps the greatest fault in singing is being untrue to the pitch, and yet it is probable that there never was a singer who was absolutely perfect at all times in this respect. This is not caused by any defect in the sense of pitch. If he should hear others do what he does, he would be just as critical of them as

Obscurity of tone is caused by an undue constriction in the back of the mouth or pharynx. This is due to an unconscious effort at breath control on the part of the singer. There is no doubt but when the tone is so placed the singer hears it at a slightly higher pitch than do his auditors, or perhaps it would be a clearer statement to say that it is necessary for him to think it at a slightly higher pitch in order that it may be heard right by his auditors.

Many a singer makes a pleasant and smooth tone as far as the absence of any harsh or nasal quality is concerned. A harsh quality is caused by an obstruction in the larynx. A nasal quality is caused by an obstruction at the soft palate. While the tone may be smooth and pleasant, yet it will be very cloudy, obscured and obscure, owing to a certain amount of contraction of the vocal folds.

The pharynx is the passage between the throat and the mouth proper. It is the back of the mouth or the top of the throat. This constriction (if persisted in) is always sure to cause a tired feeling in the neighborhood of the tonsils and ultimately will cause a swelling of those organs.

Breath control in the body cannot be learned hastily. It requires a proper development of all the muscles used thereby until there is not only no longer any contraction in the pharynx, but also not even any anxiety there.

Owing to the eustachian tubes the singer is inclined to place the tone in the pharynx rather than in the more of what is called the voice of the audience. The office of these eustachian tubes is to supply an equable air pressure to the inside of the ear drum. Whenever your ears feel stopped up, if you swallow, this opens the eustachian tubes and allows the air pressure to become equalized, but they also act like little speaking tubes to the internal ear.

The tuning of the voice may be likened somewhat to the tuning of a

reed organ pipe. The main tuning is done by lengthening or shortening the reed itself which has a number of vibrations in a given length of time, but each pipe has an arrangement at the upper end so that the pipe itself can be lengthened or shortened. The main object of this is to change the power of the pipe, but in changing the power it also slightly alters the pitch, and then once more the pitch of the reed has to be altered.

Of course the regulation of pitch by a singer has to be done non-voluntarily. In fact, all of those things which we do non-voluntarily are usually done much better than where we use direct will power. There are a great many muscles which are entirely non-voluntary. He has no control over them, but he has no direct control. For instance, by the use of our will power we cannot alter the beating of our hearts, nor the action of the muscles which are used in our digestive apparatus, also the muscle of accommodation in the eye, which focuses the eye to different objects. The pupil which has no direct control, for instance, by the use of our will power he could easily correct many of the faults of which he seems to be unconscious.

If you look at an object near at hand, or one off in the distance, the muscle of accommodation will focus the eye to those different distances instantly, and yet this is the only way in which you can cause that muscle to move.

Non-volitional Muscles.

The vocal cords are just as truly non-volitional muscles as is the muscle of accommodation in the eye. For instance, if we wish to sing flat at that pitch and the very first thing that comes into our mind is to sing flat at that pitch, yet when he attempts to explain this to the pupil he is often at a loss for words to make himself clear. There are many sensations which no amount of explanation can remove, but it will cause those vocal muscles to adjust themselves correctly. Now while this is true, yet there are other muscles surrounding the vocal muscles by means of which we may impede the outflow of breath. The moment that we do this (while we have no direct control over the vocal cords) the tone becomes very thin.

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The tuning of the voice may be

so long as I hear a fresh, free and thorough, livable tone. Of course the moment the pupil does not make this, it is my object to explain, so that he may succeed in doing so.

It is almost always the case with pupils who are endeavoring to overcome this constricted condition of the throat and air passage, that they do not realize that as they do overcome it, they have a tendency to over-shoot the pitch.

While no teacher should ever desire to have his pupils sing false, yet the writer is always pleased to hear a pupil (whose tone has been unduly constricted) get away with a few notes two years ago than there are now a few pupils who have a faulty sense of pitch, and he has found that as they learn little by little to focus the tone in the front of the mouth, controlling the breath entirely in the body (so that there is not even an anxiety in the throat or the back of the head), that the sense of pitch very soon adjusts itself.

Perhaps a better title to this article would be "Obscurity of Tone Causes Flatness of Pitch and Brightness of Tone Sharpness of Pitch."

Of course the aim of all teaching should be to have the pupil attain the physical difficulties connected with singing. Singing, in no sense, should be hard work—it should be a joy and a pleasure and should always be approached from that standpoint, yet the teaching of singing is infinitely more difficult than the teaching of playing a musical instrument. For instance, by the use of our will power we cannot alter the beating of our hearts, nor the action of the muscles which are used in our digestive apparatus, also the muscle of accommodation in the eye, which focuses the eye to different objects. The pupil what he should do with his hands and how they should be held. He can easily show the difference between finger touch, arm movement etc., to get different effects. Of course, after all, in piano playing, these physical motions must be controlled by an understanding of something which is impossible to describe, yet if the pupil lacks that, will show in a certain mechanical stiffness andwoodiness of playing.

The great difficulty is that though the singing teacher (if he is a good teacher) can teach physical sensations connected with breath control and good voice placement which are perfectly definite to his consciousness, yet when he attempts to explain these to the pupil he is often at a loss for words to make himself clear. There are many sensations which no amount of explanation can remove, but it will cause those vocal muscles to adjust themselves correctly. Now while this is true, yet there are other muscles surrounding the vocal muscles by means of which we may impede the outflow of breath. The moment that we do this (while we have no direct control over the vocal cords) the tone becomes very thin.

Merely because a pupil does not grasp certain ideas in one lesson is no guarantee for success in another. He really listens and takes the thought home with him and tries to put it into practice, little by little the obscure things will clear up. The teacher should be very careful not to attempt to tell the pupil the whole subject in one lesson, but if he succeeds in making it clear, then the pupil can learn to control the act of singing the breathing. Gradually, as the power to think a pitch clearly, to locate vibration skillfully, and to will the realization of total concept without disturbing the condition of bodily freedom is gained, the compass of the voice, upward and downward, extends itself more fully. In other words (and as the matter is ordinarily stated), the compass is extended. Breath is the motive power. Skill in controlling it for singing permits the body to remain free from rigidity. Skill in locating vibration according to pitch and power is skill in the use of the instrument. They are inter-dependent.

Given skill in breath-control, in willing and retaining freedom from bodily rigidity, and in locating and developing secondary vibration, all the resources of the voice, including its full compass, are available.

MAKE HASTE SLOWLY

BY F. W. WOODELL

The late Julius Stockhausen was rated an excellent teacher, a good teacher and a good musician. But he did not fit into the sort of man for young America. He seemed to have an idea that art is long, that singers could not be developed in one or two seasons of study; that in art that which is of value must be worked for and that the element of time has to enter into the education of singers, a most important factor. In America we expect to do large things as well as small things in a hurry. Is there a large building to be erected. Very well; put up electric lights, run two shifts of workmen, night and day, and crowd the workers on the site, and as speedily as possible get it built into each other's way. This sort of thing may do for the erection of buildings, but the acquisition of the power to sing artistically and with beautiful tone, a varied repertoire of good music is not to be acquired in any such hasty, forced manner. The teacher is facing developments in the art of teaching, the best modern voice teachers are able to do more for more people, and in a somewhat shorter time, than used many years ago to be possible. But the making of an artistic singer takes time, as well as thought and practice. The mind, to have the time to take in and understand, and the time to be at the time for the formation of habits, for the breaking down of former bad habits by the acquisition of new and good habits. In these days the mere tone-maker is not held to be a singer. He must be also a well-read man, as regards the great problems of his own language and he must be a musician. Which is to say that he must understand at least of the science and art of music to enable him to analyze that which he undertakes to interpret. What is a four-year period for such a work?

Extending the Compass of the Voice.

The compass of the voice, downward, is not bounded, but it can be extended upward. The compass intended by the Creator is there when the student begins singing. All that can be done in this connection is to remove obstacles, and gain skill in the use of the vocal instrument. Take away rigidity from body and learn to control in the act of singing the breathing. Gradually, as the power to think a pitch clearly, to locate vibration skillfully, and to will the realization of total concept without disturbing the condition of bodily freedom is gained, the compass of the voice, upward and downward, extends itself more fully. In other words (and as the matter is ordinarily stated), the compass is extended. Breath is the motive power. Skill in controlling it for singing permits the body to remain free from rigidity. Skill in locating vibration according to pitch and power is skill in the use of the instrument. They are inter-dependent.

In the Workshop.

Really great teachers seem always to reduce the number of their working tools. They arrive at principles, and then sift out exercises until the feel they have just what is needed for the work, and nothing more. The late

THE ETUDE

Manuel Garcia, of London, worked for exact intonation, power to sustain tone evenly, same quality throughout the compass, perfect enunciation, and the bringing out of the meaning of the text. Exactness let us consider for a moment. No one but admits this to be of prime importance to the singer. What is the cause of impure intonation—flattening or sharpening? Lack of "ear"? Not always; most often. Usually a bad, throaty, pitched production. Remedy the faulty production, free the instrument, let the faultiness of intonation likely to disappear. Of course the mind must be trained to think clearly, definitely, and hold fast to that concept. But the thinking as to pitch may be correct, yet the intonation false, because of wrong use of the instrument.

Win Shakespeare, of London, talks "breath control" first, last and all the time. The idea is that with breath right all other things will be right; but with the breathing wrong it is impossible to sing correctly and with satisfactory artistic results. To sing well is to control the breath and "pronounce" well. And in truth that pretty nearly sums up the whole matter of good tone production in singing.

Vannucini, of Florence, Italy, wants to have brought his wife's principles to our door. Deep breathing, economy of breath, easy natural condition of mouth and features; tone "front" and "high"; the "deep," the "middle" and the "high"; the "ring" of sounds capable of being produced by a voice are all that组成 his "compass," but in classifying an untrained voice it is not always safe to depend entirely on the extent of its compass. To determine the real character of a voice, its general "timbre" or quality, and its general capabilities must be first analyzed and ascertained so as not to let its development by wrong treatment.—A. MANUEL GARCIA.

HOW TO AVOID COLDS.
Once I asked a famous contralto how she weathered winter after winter of hard work and thousands of miles of travel from one climate to another without succumbing to the fashionable colds of a "nervous system." That was a very easy question to answer. First of all, you never see me swaddled to the ears in magnificent furs. Beautiful furs are a temptation both for warmth and for the beauty of their color, but they also breed colds. The warmer the fur, the nearer the heat to the skin, the more easily it can catch a cold. The woman who suffers from September till May with colds and sore throats, etc., etc., etc., has mastered the secret of the "twill." Keep the tone well forward, the breath pressure steady, let the throat expand and the chin drop slightly. Again, "keep the tone against the upper teeth. Do not let it get into the nose or throat." So much for Vannucini in his workshop.

ARE PRIMA DONNAS EVER THIN?

Some one has been publishing an illustration in the "Times," *Diogenes of the Present Day* and it is a very noticeable fact that not one of them is thin. They all incline to embouchure if not to downright obesity. Now, on first thought almost one would be surprised at this, and one would be inclined to think that the prima donnas ought to be a thin woman. In the first place, her calling is a very exacting and wearing one; she is many hours upon her feet, and, especially during the actual performance, her nervous system is under a severe and continuous strain. She must, in necessity travel a great deal, both in carriage and in railway car, and submit to a thousand and one petty annoyances at hotels, in dressing-rooms and on the stage. All in all, one would think that all this really would wear her down to a thread and keep her there. But the very opposite seems to be the case, and one can almost assume that the very moment a prima donna begins to become famous she commences to fatten up. It seems to be an unavoidable concomitant in the life of a prima donna. The only conclusion that one can reach in the premises is, that the physical act of singing not only creates a big appetite, but the movement of the abdominal muscles, which are the demands of the vocal chords serve to keep the digestion in a prime condition. Hence a late supper of soup, salads, pastry and sweets is tossed off with the greatest ease that an ordinary person wrestles

with a light repast of oysters and ale, or muffins and cream. This is no doubt that nervous tension often creates appetite. This is seen at funerals as in the olden time, so much food and drink were consumed. At any rate no one ever grows fat upon the mere odors of savory food. Nature, however, assumes that these ladies swallow food and drink the copious and plenty of it, and irrigate the esophagus with pleasurable draughts of generous wine. It is the only way to grow fat that we know of. Of course the "late supper" is a great producer of additional weight, but the fact that the singer must be trained upon a comparatively empty stomach, it follows that the curtain down is in a condition to do justice to a good meal.

EFFORT OR STRAIN IN SINGING.
Arguments are unanimous in favoring the opinion that in voice training, as in all other training, the gentlest method is the best method. Vocal exercise of any sort, however, the singer takes pleasure therein, and is unconscious of fatigue. Physical exercise of the body, in which case, if it be not the result of organic disease, it may be attributed to injudicious vocal education; for whether the singer or the organ has been influenced by the instrument, or he has attempted to make himself "compass," but in classifying an untrained voice it is not always safe to depend entirely on the extent of its compass. To determine the real character of a voice, its general "timbre" or quality, and its general capabilities must be first analyzed and ascertained so as not to let its development by wrong treatment.—A. MANUEL GARCIA.

This change from one register to another should always be made a dozen tones "below" the extreme limit, so that there will be no jar in the voice. The student must be eradicated that one fully realizes how in the voice "nature defines the limits and our own will regulate the degree."

On account of imperfect production "is" generally believed that remote notes are more difficult than central ones. This is not so; all effort is needed, and should never be tolerated.

The practice carries its own punishment, as it invariably ruins the voice, and tones so produced always betray the effort, frequently in a most painful manner, and are consequently never very beautiful.—LEONNOX BROWNE, M.D., and EMIL BHNEKE.

COMMON-SENSE tells us that the voice is best fitted for that which it can do most easily and most successfully. The range of notes on which it is "at its best" is the "territory" of the voice, and, as a rule, with the middle position of its natural compass.

Mere pitch is not a safe guide; a baritone voice may cover the greater part of the tenor territory, on the one hand, or of the bass, on the other, in either case the voice is divided and becomes by the want of clearness and resonance in the notes which lie outside its own proper limits. The untrained singer is not to be trusted in regard to the nature of his voice, for the relative ease or difficulty with which he delivers certain types is the proof of his lack of knowledge and training.

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THE ETUDE



Organ and Choir

Edited by PRESTON WARE OREM

PRACTICAL POINTS FOR PIANISTS WHO WOULD UNDER-TAKE THE STUDY OF THE ORGAN.

THAT more piano players of the present day would seem to attach at least some working knowledge of the pipe organ is a matter for speculation. Of the many who study piano playing, comparatively a small percentage take up the organ. To those familiar with both instruments they seem to go hand-in-hand, complementing one another. There is no end of such indispensability to thorough musicianship. The early harpsichordists were equally proficient on the organ, and the great classic masters, Bach and Handel, attained virtuosity on the organ. The attainment of true musicianship, the attainment of the organ can hardly be overestimated. While the piano is undoubtedly the most used of all instruments and one of the most available, it has certain drawbacks which are serious. Its insipidness indefinitely prolonging tone. The real effects of many harmonic progressions and contrapuntal devices when rendered on the piano must be felt or imagined rather than actually heard. This is the case with all passages of sustained notes, with many passages containing changing or auxiliary notes and the like. On the organ, of course, all such passages may be heard exactly as written. Again, while the piano affords a certain amount of tone, it is not so clearly dependent upon the skill and manipulation of the player, it lacks the varied tints and multitudinous contrasts afforded by the pipes and reeds of an organ's many modulations. The organ to be sure has its own peculiarities. It is a complicated piece of mechanism, constantly growing more complicated. Dynamically it is weak, not being of itself an instrument of accent, affording but limited opportunity for the exploitation of what may be termed the personal element. This is the touch of the player, considered from the aesthetic standpoint. The parallel between the two instruments might be continued at length, in nearly all cases the qualities lacking in one instrument being found in the other. The reason for the comparison is undoubtedly to be familiar with the organ. Its literature, from the time of Bach onward, offers surpassing material for the study of musical structure of all kinds, and the instrument itself renders possible the production of innumerable orchestral and choral effects, most of which are impossible on the piano. We have referred to Bach and Handel as organists. Many of the most modern composers have been accomplished organists. In particular, Schumann and Liszt, were evidently interested in the organ to write for it most effectively. Among great living musicians Saint-Saëns is equally noted as a composer, pianist and organist, and the ultra modern Max Reger as an organist.

To those pianists who are contem-

plating taking up the organ, either with or without a teacher, we would say, by all means do about it. It is actually less difficult than the piano in some respects and more difficult in but few. And right here let us divulge a professional secret: it is an easier instrument to learn with than the piano. Those who study piano playing, comparatively a small percentage take up the organ. To those familiar with both instruments they seem to go hand-in-hand, complementing one another. There is no end of such indispensability to thorough musicianship. The early harpsichordists were equally proficient on the organ, and the great classic masters, Bach and Handel, attained virtuosity on the organ. The attainment of true musicianship, the attainment of the organ can hardly be overestimated. While the piano is undoubtedly the most used of all instruments and one of the most available, it has certain drawbacks which are serious. Its insipidness indefinitely prolonging tone. The real effects of many harmonic progressions and contrapuntal devices when rendered on the piano must be felt or imagined rather than actually heard. This is the case with all passages of sustained notes, with many passages containing changing or auxiliary notes and the like. On the organ, of course, all such passages may be heard exactly as written. Again, while the piano affords a certain amount of tone, it is not so clearly dependent upon the skill and manipulation of the player, it lacks the varied tints and multitudinous contrasts afforded by the pipes and reeds of an organ's many modulations. The organ to be sure has its own peculiarities. It is a complicated piece of mechanism, constantly growing more complicated. Dynamically it is weak, not being of itself an instrument of accent, affording but limited opportunity for the exploitation of what may be termed the personal element. This is the touch of the player, considered from the aesthetic standpoint. The parallel between the two instruments might be continued at length, in nearly all cases the qualities lacking in one instrument being found in the other. The reason for the comparison is undoubtedly to be familiar with the organ. Its literature, from the time of Bach onward, offers surpassing material for the study of musical structure of all kinds, and the instrument itself renders possible the production of innumerable orchestral and choral effects, most of which are impossible on the piano. We have referred to Bach and Handel as organists. Many of the most modern composers have been accomplished organists. In particular, Schumann and Liszt, were evidently interested in the organ to write for it most effectively. Among great living musicians Saint-Saëns is equally noted as a composer, pianist and organist, and the ultra modern Max

legato instrument, the *legato* touch is first to be acquired. Many pianists think they have this touch; others feel very positive about it; a few actually have it. The student's touch by a *super-legato*, frequently the case, the organ will disagreeably inform him of the fact by a certain jangling and blurring. If it be a *non-legato*, it will be equally in evidence. A state of patience and attention to correct either fault. The organ is a great encourager of accuracy. At this point it may be well to suggest an instruction book for the beginner; the briefer and more concise, the better. Either "The Organ" by Stainer, or "Organ Grade Material" by Orem, but the latter is more particularly designed to meet the needs of those working without a master. In order to acquire a smooth "manual" execution the exercises from both hands given in either of these works should be carefully worked out. The "organ" may be played on one or more foot stops. In a two-manual organ the "Great" is the lower of the two keyboards; in a three-manual organ it is the upper; in the middle keyboard the upper manual is the "Great," and in a three-manual organ the lower is the "Choir." By stops of 8 foot tone is meant those having the same pitch as the piano. A 4 foot stop sounds an octave higher; a 16 foot stop an octave lower. It is not well for the beginner to worry much about stops or "registration."

The chief object of this essay is to set forth some of the necessary steps to be taken by piano players beginning the study of the organ, although it is not to be denied that many will find interest to the cause of organist and teacher under whose notice it may come. There are many, very many, students throughout the country to whom self-instruction on the organ is a natural thing within their reach. A moment be understood as understanding the advantages of an experienced teacher and thoroughly practical instruction from the very start, we would say to those who command those advantages, make a beginning with the "pedal keys" and the "black keys." The beginner should at once learn to locate the pedal keys without looking for them or at them. A mastery of "key-board geography" is a prime essential in piano or organ playing. The pedals are to be found in both the above mentioned works. Use one 16 foot pedal stop and draw the "coupler," "Great to Pedal." The coupler is a mechanical device which causes any pedal note to be sounded simultaneously with it, the corresponding manual key. The advantage of this in practice and performance may be readily realized. The first pedal exercises are played with alternate toes, with easy motion from the ankle joint. The toe action is to be kicked to the adjustment of the organ bench, to suit the height and reach of the performer. And here it may be well to correct a common misapprehension prevailing among the uninitiated. The organ is not supposed to *slide* upon the bench. However, as though upon a pivot, in order to reach the key-board extremities, to slide, never.

The first problem confronting the pianist in Touch, approaching the organ is the difference in the touch of the two instruments, considered from the aesthetic standpoint. The parallel between the two instruments might be continued at length, in nearly all cases the qualities lacking in one instrument being found in the other. The reason for the comparison is undoubtedly to be familiar with the organ. Its literature, from the time of Bach onward, offers surpassing material for the study of musical structure of all kinds, and the instrument itself renders possible the production of innumerable orchestral and choral effects, most of which are impossible on the piano. We have referred to Bach and Handel as organists. Many of the most modern composers have been accomplished organists. In particular, Schumann and Liszt, were evidently interested in the organ to write for it most effectively. Among great living musicians Saint-Saëns is equally noted as a composer, pianist and organist, and the ultra modern Max

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Greet manual and add the coupler, Greet to Pedal. Play the soprano and also parts with the right hand, the tenor part with the left hand, the bass part with the right. The left hand may also be used to assist the right by taking on occasional extra notes. The pedals should take the bass part as written, except that occasionally it may be played an octave lower, but never less than an entire phrase may be so taken. Few changes in the seven fingerings of the organ. The capability of individual hands must be studied. In order to obtain a strict *legato* much substitution or shifting of fingers must be resorted to. All the books give excellent examples of the best methods of handling all the passages admirably met with. Following elementary works mentioned above the student is recommended to take up E. Whiting's "Twenty-four Progressive Studies" (now in press), a most practical work, exhibiting sterling musicianship, which the writer had the pleasure of reading in advance of publication.

Registration, or the Registration of the various stops, is largely a matter of taste and discrimination guided by practical experience. The organist must play with his feet as well as with his fingers. The compass of the "pedal" keyboard of most modern organs is two octaves and a fourth. The keys respond with the "white keys." The organ is the organ with the "black keys." The beginner should at once learn to locate the pedal keys without looking for them or at them. A mastery of "key-board geography" is a prime essential in piano or organ playing. The pedals are to be found in both the above mentioned works. Use one 16 foot pedal stop and draw the "coupler," "Great to Pedal." The coupler is a mechanical device which causes any pedal note to be sounded simultaneously with it, the corresponding manual key. After these elementary exercises have been mastered and some independence gained, the student is advised to begin the practice of hymn playing and the study of simple, easy pieces of the voluntary type. All early organ practice should tend towards facility in the playing for the playing of some simple easily memorable church service. In playing hymn tunes on the organ the student is confronted with the necessity of adapting these for the organ. The ordinary hymn tune is written in vocal "short score," the soprano and alto parts on the upper manual, and bass and tenor on the lower. These numbers are placed in the organ, the frequent repeated notes and occasional repeated chords being entirely out of keeping with the true organ style and giving an effect too disjointed. There are many ways of giving out and accompanying hymn tunes. Let us confine ourselves to simpler exercises, fearing that the student will become excellent works on the subject for more elaborate methods. It is well in the first place to practice the hymn tune without pedals, both hands, one manual, using 8 foot stops. In ordinary hymn playing a good general rule to follow is: Tie over all repeated notes occurring in the melody (soprano part) and the attainment of a needed independence of hands and feet. This problem is, after all, largely a mental one. The pianist has been accustomed to playing the bass or foundational part of the hymn tune, the tenor (bass and tenor) voices, play all repeated notes occurring in the melody (soprano part); use discretion as to tying over repeated notes occurring in the bass, but do not tie to accented notes. Next practice the hymn using the pedals. For this purpose draw a moderately strong 16 foot pedal stop, draw seven 8 foot stops and a 4 foot flute on the

pedals; then play the soprano, alto, bass and tenor voices. The organist will know his organ now. Sometimes an offertory hymn requires extending; sometimes a processional hymn; sometimes one for the Communion.

Now the ideal American church music must first of all possess definite Church melody, which will impress itself upon the listener as such. It must have more genuine rhythmic swing and variety in style; the organ music must be rich in harmonic color, but not too extravagant in this respect. Anthems which combined all these qualities in the highest degree were those which obtained the most votes in the symposium above mentioned. It is upon these that the student should focus his attention. When forming a school of our own of American church music, appropriating to our use such compositions of other schools as approach more nearly to our own requirements. One thing is certain, the music of the English school, upon which so many of our organists seem to be educated, will not stand up well against the music of the French school. The works of a few gifted modern writers, will not answer at all. It lacks melody, it is not rhythmically interesting, and its prim and academic counterpoint does not appeal to us. As regards organ playing the organ is detrimental in any way to one's piano playing is a subject upon which much has been said *pro* and *con*. It has been occasionally discussed in these columns. The present writer is firmly of the opinion that organ playing, judicially considered, is more of a help than a hindrance to pianists. In support of this contention it is only necessary to refer to the long succession of distinguished musicians who have been, and still are, successful with both instruments, and whose knowledge of the organ has added so much to the true catholicity of their musicality.

The MAN IN THE PEW. It is a matter for speculation as to whether the majority of organists and their directors endeavor to take into consideration the views of those who must listen to their efforts week after week. How far does the organist seek to put himself into the organ's view? Let us take the organ selections as they are. The organ selections are cheerful in character. It goes without saying

that simple church music cannot be too well rendered or desirable. Congregations notice such things more than some organists and singers seem to imagine. And this ap-

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This volume may be regarded as a companion to the standard edition of "Modern Anthems," which is the cheapest and easiest to learn. The soft cover is made of the works of a few gifted modern writers, will not answer at all. It lacks melody, it is not rhythmically interesting, and its prim and academic counterpoint does not appeal to us.

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Appropriate registrations have been given throughout suitable for two, three, four, five, six, eight, ten, twelve, sixteen, and twenty-four stops.

In grade the pieces range from easy to difficult.

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THE ETUDE



Violin Department

Edited by ROBERT BRAINE

AUTOMATIC VIOLIN PLAYER.

It has come at last. Not satisfied with trying to get pianists and piano teachers out of the business, by means of "player piano" inventors, now has man produced a mechanical violin player, which operates on the pneumatic finger principle, controlled by a perforated roll of paper, on the identical plan used in mechanical piano players. The new invention, which will soon be on the market, is described as follows:

"The latest automatic musical device is one which will play violin and kindred instruments. This has been produced after seven years of experimenting."

The instrument requires no alteration in the violin itself and may be removed without injury.

"The parts are pneumatically controlled in a manner similar to that of the ordinary piano player. A perforated music sheet selects the notes which are to be played. The sheet travels over a 'tracker board' provided with the usual ducts in which an exhaust is maintained. There are two ducts for each note, and as these are uncovered by perforations in the music sheet, the air rushing into one of the ducts causes the valves and mechanism of the violin to move, thus producing the sound of the note which pressed the strings down on frets.

The latest invention on the pneumatic principle as described above is, however, the most amazing and remarkable ever invented in the violin world, in the hope that it will prove of the least real artistic value, but from curiosity to hear what can be produced in the way of violin playing by purely mechanical means.

One of the violinists who cannot play themselves when they read the preliminary advertisements of this "player" violin will no doubt look forward with rapture to the possession of a contrivance into which they can put a finger down on one of the violin strings at the proper point on the finger board, while the air in the other duct puts into motion the bowing mechanism of the string. The bowing is done by means of four crystal discs, one for each string.

"The fingers of the violin player are sixty-four in number, although more can be added if desired, to reach the extreme range of A and E strings. There is a finger for each one.

"In front of each string is stretched a rubber band, upon which the ends of the fingers strike, thus producing a tone like that of the human finger, and making it possible to imitate the 'slide'."

"The tremolo is produced by a set of four hammers, which are actuated by electric vibrators of the type used in call bells. When a human being attempts to make a tremolo, the hand trembles; however, that I am afraid that the "player" violin will prove a great disappointment. The "player" piano is an undoubted success. It has been endorsed by and has interested some of the world's greatest piano men, and given to thousands of people the desire to learn to play the violin. The violin can never, from the nature of the case, be as successful as the player piano.

"Directed over the violin, which are blown on pressing a button, by causing the air to pass through the pipes, each of which gives the tone of one of the strings, G, D, A or E. The operator then tunes the violin in unison with the pitch pipes. The pitch is indicated by a friction pin, which is moved radially on the face of a large driving wheel."

There have been a number of inventions up to date for the production of mechanical violin players, but nothing on the principle outlined above. A German inventor some years ago spent many years perfecting a violin organ. The strings were of catgut, and the compass of five octaves. The strings

were manipulated with bows exactly as in hand playing, and the bows were set in motion by a mechanism operated from a key-board, like that of a piano or organ. The invention never advanced much, as it had no artistic value whatever. It was almost impossible to keep it in tune; the numerous strings were constantly breaking, and practically no shading swells or expression could possibly be there, as no provision made for increasing the pressure on the bows.

The German inventor had all his labor for nothing, as the only specimens of these violin organs are a few scattered through museums and collections of curiosities mentioned above.

Other musicians violin players have usually been built on the principle of the hurdy-gurdy, where a revolving wheel bearing rosin on its surface took the place of the violin bow, and the various tones were produced by fingering the strings on the left hand and carrying violin playing or by little hammers over each note which pressed the strings down on frets.

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TEACHERS OF THE VIOLIN differ greatly in their method of procedure during the lesson hour. Some teachers devote all their time to watching the pupil's position, bowing, fingering themselves; others are rarely playing a note, and never touch the piano and never play the notes of the violin in unison with the pupil or else formal accompaniment to the study or composition being played; others again play the violin in unison with the pupil for a great part of the lesson.

Let me make one of these keys, with which the smallest child can turn the pegs of the average violin. It is strange that none of the music dealers have thought of making a key for the use of children with weak fingers to turn violin pegs.

The tremolo is one of the greatest beauties of violin Tremolo, playing when judiciously used. "Life under the fingers" is what Cesar Thompson, the great Belgian violinist, calls it—an extremely striking phrase. Many players, however, simply run it into the ground, and it is too constant use of this tone it is to become tiresome. Their fingers are never still; it is a constant tremolo even on sixteenth or thirty-second notes. Nothing of course can be more absurd than using the vibrato tremolo in quick passages. It should be reserved for notes which are sustained for a sufficient time to make the tremolo effective. The tremolo applied to a fast run of sixteenth or thirty-second notes is of course ridiculous, and simply makes a neat fingering of the passage more difficult.

THE CARE OF THE VIOLIN.

Colin, while not quite so injurious to the fiddle as damp, still is distinctly to be avoided.

If it does not actually effect any material damage such as damping, though by opening joints, and so forth, it will have a very bad influence on the instrument. The celluloid, like chilled fingers, refers to workmen and stiffened, and, as a result, the tone becomes poor, hard and unsympathetic. If you are travelling on a bitter winter's night to perform at a concert, be sure to arrive at the hall early in order to get your instrument warmed up, or you will be greatly disappointed in it when you get on the platform. Some artists rendered extremely nervous by such a sudden and possibly uncontrollable change in tone. Therefore, to do ample justice to your audience and to yourself, always step out on a platform with a well-warmed violin.

Then comes the necessity for keeping an instrument in a very forcible manner. I was giving a lecture on violins, and had all my specimens laid open on a table on the platform ready to hand for my various illustrations. They had all been conveyed to the hall in warm cases, the artists' room, in which I tuned them and left them until after the concert. The machine will no doubt be made to be either operated by a human operator or for strictly automatic and operated by electricity as is the case with pianos, banjos, etc., which have a great vogue in amusement places, pictures, saloons, etc. Violin and piano music is extremely popular even if it is not of the highest artistic type, so we may expect to hear many of these player violins in places of this character operated in connection with the piano. For compositions of a high order, however, the player violin can never, from the nature of the case, be as successful as the player piano.

No doubt the really proper method would be to adopt different methods with different pupils. Some pupils need learning, and after correct habits in these are established the teacher is free to assist the pupil with the piano or violin as seems best. One thing is of the most vital importance, and that is that the teacher should first see that the bowing and left-hand work of the pupil is perfect before he allows the pupil to do much playing without the watchful eye of the teacher.

MANY CHILDREN LEARN TO PLAY THE VIOLIN in the same age of six to twelve find great difficulty in tuning the violin owing to the fact that their fingers are too weak to turn the pegs. A simple contrivance to obviate this difficulty, which almost anyone can make, is a wooden keg made of three pieces of wood, with a hole through the center, sufficiently wide to admit of slipping over the peg. Almost anyone with a block of hard wood and a saw

dividing the violin class into two equal parts. Many teachers have good success in using violin queues, and divide the class in four. Very good effects are also obtained by having the entire class play in unison with the accompaniment of three or four violins or violin duets, as they get much practice in common reading and bringing their part in at the proper moment. These class meetings take little of the teacher's time, and the pupils get practice in reading, time, etc., thus helping the teacher with more time during the lessons, and for attending to bowing, position, etc. The effect of heightening the interest of the pupils in their studies is very great. New pupils are attracted and the old are more regularly, so that the teacher is greatly benefited by the class work.

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Another very important matter is cleanliness. There are still some who neglect this, and it is certainly a great opportunity, both as regards advancing his pupils and gaining new pupils for himself. It will usually be found to be better to have two classes—one for the primary school, and one for the advanced. The class can meet the same evening and an hour's rehearsal of each will usually be enough long enough. If a few wind instruments players can be found it will never find a similar deposit allowed to form, for it is surprising how much better a clean violin sounds compared with one that is dirty. These castings of resin and varnish will do a great hindrance to vibration. The load down and practically "smute" the fibres with their stubborn weight.

I take it that in cleaning your violin you will avoid the mistake, perpetrated by the careful housemaid in the popular picture, of putting the instrument in a bath of steaming "suds." There are many ready-boiled cleaners and varnish revivers on the market, but before attempting the accumulation on a really fine instrument, make certain that the reviving fluid will not affect the varnish. I have known some modern violins successfully cleaned with a good quality of furniture polish. Some there are who advocate whiskey and water as the best thing to use. It certainly has a great effect on the violin, but it is not safe to use it in the whisky attack the varnish. Perhaps the safest way would be to follow the principle of the Irish window-cleaner, let the whiskey reach the violin at second hand by heating it on. The good old oil and vinegar mixture is still the best. Some housewives, who are not at all a bad thing, but for a fine instrument you will naturally seek for a cleansing and reviving medium that has been specially prepared for valuable violins with tender varnish.

A Sudden Advance.

For some years this girl was his only lady pupil, but she came to him and taught him to play. Mr. Suck had just introduced the use of the cello into the orchestra, and he had also braved tradition and insisted that the bass viol and cello play separate parts, so, being a somewhat iconoclast and progressive, he made up his mind to teach this girl to play the cello. He approached the necessity for keeping an instrument in a very forcible manner. A wealthy lady came to him and asked him to teach her daughter to play. Mr. Suck told her that the cello rod into the orchestra, and he had also braved tradition and insisted that the bass viol and cello play separate parts, so, being a somewhat iconoclast and progressive, he made up his mind to teach this girl to play the cello. Please mention THE ETUDE when addressing our advertisers.

one changes and I cannot say I am strongly in favor of it as a necessary part of conservatory and college quartets and orchestras.—Miss E. L. Winn.

GREAT CONDUCTORS ON BOWING.

The late Theodore Thomas was a stickler on having all his violins bowed exactly the same, and it certainly was an endeavor to do so, and the bows of the first violins and the second, third and fourth, and so on, were all made to be exactly the same. Margaret H. Knopf, violinist, and Celia Hirsch, violinist, and conductor, Boston Symphony Orchestra, Artistic Repairing.

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Please mention THE ETUDE when addressing our advertisers.

Just why the violin has not become more popular in America, I cannot say, but every year we see more devotees of it springing into prominence, many schools and colleges removed from large cities teachers in the music department have taken up the "cello" as an aid to orchestral work. Truly the "cello" is a great impetus to true ensemble work in itself.

Cello vs. Violin.

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With the "cello" in the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by having all of them to bow exactly in the same fashion.

The result is that the violinists

and different teachers. Some will play a passage best with the heel, others with the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by having all of them to bow exactly in the same fashion.

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THE ETUDE

THE METRONOME AND HOW TO USE IT.

BY JOSEPH IRELAND.

The metronome was originally invented to give the composer a chance to indicate his own intentions in regard to the tempo of his compositions. But this is surely not its best legitimate use.

The metronome is a great assistance to piano study, not to piano playing. Its value lies in helping to gain physical skill and to cultivate a correct feeling for rhythm, not in governing the interpretation of an artistic creation.

When the metronome is first given to a child, which may be at the first lesson, or, at the discretion of the teacher, delayed until he commences the study of scales, he will usually be interested by seeing the clockwork inside, observing the regularity of the tick and its varying speed, and by being allowed to wind it up. First, last and all the time the pupil must thoroughly understand that the metronome will really help him to acquire speed, evenness, fluency, concentration, rhythm, accent and self-control, and these with much fewer hours of practice than he would otherwise have to give.

Five minutes at one time is as long as the child should be allowed to use the metronome during his first week of practice, as the ear cannot listen long without becoming confused.

This short time, even, should not be devoted to a piece, étude, nor anything in fact which must be played from notes. The pupil's attention must be concentrated upon listening and upon making the finger stroke correspond exactly with the tick. For this reason a very simple finger exercise that has been taught and memorized orally, or the scale, if the teacher so desires, will be found best to use in the first practice with the metronome. The rate of speed at which the weight should be set must neither be so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One should not set it at "60" or "70" as a definite speed for most beginners. For some this may seem too slow, but there are several things to be considered, namely: the note to be played, the proper fingering, the position of the hand, the condition of the hand, which must be kept loose and supple, and, lastly, listening for the tick.

The metronome must be placed behind the player, or somewhere out of sight, ten feet off every dozen students will by instinct watch the pendulum instead of simply listening for the stroke. This is something which the teacher must positively guard against, as otherwise the eye endeavors to do the work which should be done by the ear, and we lose the main object for which we are working. The eye being occupied cannot attend to its proper business of watching hand position and keys; it becomes dazed by the sound of weight and the playing grows more and more like a machine. It is sometimes the result, and the next lesson the teacher is sure to hear "that dreadful metronome makes me no nervous. I simply cannot do one thing."

Any normally constituted person can learn to play with the metronome no matter how defective his natural sense of rhythm, if he is made to do so by degrees and not allowed to weary himself in the effort. While the pupil is still playing one note to the tick the tempo should be varied each day, one notch at a time, so as to accustom the ear and fingers to take a different movement quickly and to prevent one rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up simultaneously by gradual leaps in the tempo, but one note at a time until they become equally fluent. Some children who can master one note at the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

scales have been worked down easily to "200," one note to the tick, set the weight back to the "100" and then impress it upon the pupil that he is to play at exactly the same rate of speed as before; the result will be two notes to the tick. After this point is gained, four notes to the tick may easily be drilled in this way until the pupil should be able to play any given number of notes used in ordinary groupings before he is advised or even allowed to use his metronome in the practice of an étude or piece. How far this use may be legitimately and naturally depended upon depends entirely upon musical control and the powers of the writer. Personally, I have found a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the child down at the table, give him a pencil, and let him tap with it at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attempts at the piano the pupil will soon be able to play with ease.

What kind of pupils are most benefited by the metronome? Slow pupils who have had no previous training, who are apt to get lost and become confused when ideas are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

Lazy pupils, soft, fat, hands and sluggish fingers, who go to sleep at a piano and have to make up for lost time, and such pupils naturally possess a desire to do a great deal if they only will, and by directing the rate of velocity at which the home work is to be done the teacher can often overcome a most unfortunate physical tendency and develop an active and brilliant player.

Excitable pupils who have no self-control and lack the power to work with them. Ambitious pupils who want to accomplish everything at once and insist upon "playing fast."

The unimaginative, self-satisfied pupils who are quite contented with their own performance and never realize there may be other worlds to conquer. The emotional, morbid pupils who call Mozart "old fashioned." In other words, those who at "800" can hardly stand speed for most beginners. For some this may seem too slow, but there are several things to be considered, namely: the note to be played, the proper fingering, the position of the hand, the condition of the hand, which must be kept loose and supple, and, lastly, listening for the tick.

Starting, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the head of a strong, steady rhythm will impart a fluent and pleasant style to one who might otherwise be a stammering, halting, uncertain and timid player.

The talented pupils with strong personality which must be kept within reasonable limits until the age of discretion has been reached.

Pupils with no sense of rhythm, who are willing to take the teacher's word for it. Metronomes do not make mistakes, while teachers, who are but human beings, therefore, it is well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The bright pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it immediately after reading the notes. This type of pupil always reads independently and plays without reason because he does not take the time to really look and see what is on the printed page. He does not mean to make mistakes and is not intentionally careless, but he cannot realize that he is trying to play too fast. By confining his study to a reasonable rate of speed, the teacher can secure general command with fewer wrong notes to delay the ultimate finish of the piece. And how rapidly such pupils would learn if only there were no blunders to be unlearned—W. P. GATES.

After all, when we come to think of the matter practically and without prejudice, what type of student may not be helped in some degree by the use of this innocent-looking little wooden pyramid. And its use need be no hazard to any pupil when wisely directed by a careful, sympathetic and intelligent teacher.

THE NECESSITY OF METHODS.

WHEN all has been said and done about methods there nevertheless seems to be an undemanding demand for standard systems. Every teacher who has delved deep enough into the study of Pedagogy apart from connection with music, knows that in all education, that "method" is best which is intelligent; teacher builds step by step as the child advances—continually adapting the method to the child. But, what a master it must be who can teach efficiently after this plan. Years of practical experience added to ripe erudition, great natural aptitude and an inventive ability possessed by very few might enable a teacher to do this, but it is an individual method for teacher and every pupil.

Personally, I have found a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the child down at the table, give him a pencil, and let him tap with it at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attempts at the piano the pupil will soon be able to play with ease.

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The ideal musical life is that of the well-educated amateur, the one who can come to his music as a pleasure and recreation, and yet, because of his knowledge of the art, is not satisfied with a low grade of composition. Music is sweetest when tinged with any color of business, consequently the amateur of general cultural standing can take uncontaminated enjoyment in music drawn from the commercial spirit that too often enters into the amateur's life. What an enjoyable life it would be to study to teach, to give concerts, all without any financial appeals! But how many so situated do lead such a musical life? An abundance of money generally hegets mental and artistic stagnation. So it may be that the teacher can thank his amateur pocket-book for his musical vitality.—W. P. GATES.

"To develop musical tone on the piano, Mozart first, then with the artistic development of the pupil, Chopin, Schumann, and to crown all Beethoven and Bach."—Pugno.

WHEN SHOULD ONE STUDY MUSIC?

BY MARY E. LUGER.

Very often in the course of his profession the musician is confronted with the question, "When should one study music?"

Usually his reply is as terse as it is prompt—"In early childhood."

If, perchance, the inquirer is an adult who has entertained a secret desire to learn to interpret the mysterious tones of time, he finds himself once restricted. An impenetrable barrier of years lies between him and the knowledge he would pursue, so he stifles the yearning in his heart and retreats in despair, half ashamed of his ill-timed ambition. Why? Because he has accepted as a concrete fact, which in truth, is but a fragment thereof.

Certainly the best time to begin the study of music is childhood, but the question of when is not of great moment when every child will know something of music. But if one is not fortunate to enjoy such opportunity in early life there is no reason why he should not undertake the study in later years.

"But his muscles have become stiff!" say you. What of that? Has not his mind grown proportionately broader, his intellect keener. Can he not see the individuality of the teacher, say nothing of that of the pupil, submerged in a dudgeon of rules, regulations and restrictions? Then again, is not the necessary knowledge of music systems a part of every school system? and have not the musical school systems and have been educators of our young people? and are not the musical systems of our schools of great educational value?

In place we have a new school which heralds the mind as king and demonstrates the importance of consulting the mind upon every occasion—whether it be in the practice of a specific exercise or the management of a scene. It is not the body, however, that is of primary importance but the head. It is but necessary to glance over a group of musicians' hands to prove how little depends upon flesh and bone.

Thought is the propelling force of the universe, the power that builds our cities, the power that speeds the ocean. The most gigantic feats of civilization are built upon the strength of thought. Therefore, will dare to assert that it is impossible for so poor a factor to lead an adult over the approach period to capable musicianship? There is not a muscle in the healthy human body which is not under the direct control of the brain, and the stronger the will power the more spontaneously do the muscles respond. So that an adult be possessed of a desire to learn music, he has within himself the essential. He needs but to complete the desire to the motor power of his life and set to work.

Any competent teacher can instruct an adult as successfully as a child if he will but appeal to the mature mentality. Children learn principally by imitation, while adults must be reached through their sense of reason. Explain to the average adult pupil the laws to be derived from a certain code of exercises. Assume that he is going to learn to play the piano and he will become his own teacher. Pianos taught as taught by the new school is so logical, so simple, and so comprehensive that it appeals immediately to any intelligent pupil.

The drudgery of finger gymnastics becomes an agreeable pastime when one can see the place of the principal and superintendent or the president of a college. The writers from all musical nations are not unlike the faculty of a great university. They represent the greatest possible number of methods. We feel that they are constantly appearing and those methods should be independent of the time.

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When asked how she managed to accomplish so much she replied, "I do not know—except that I love music so much I just make my fingers go." And that is the secret of all success—to desire, to will, to persevere.

Another woman, who had never sung or played a note of music, her youth, commenced lessons at the age of thirty-five, stating as her reason a desire to create a musical atmosphere for her children. At the end of a year she was able to play and sing remarkably well and moreover the entire home was filled with the sounds of her music. The children, whom hitherto it had been impossible to interest in music, soon began

THE ETUDE

to imitate her songs and pick out little melodies on the piano.

But the culmination of her happiness was reached when an older child, a boy of ten, asked to have lessons on the piano. The triumph of that moment, the realization that she had won the heart of his son to the formation of knowledge, was ample compensation for the labor of her own study. And that she was able to assist him with his practice and guide him over moments of discouragement was further proof of the wisdom of her work.

Mother especially owe to their families all the treasures in their power to bestow, if they have been denied the advantages of education in youth it is not only their privilege, but their duty to accept every opportunity possible in maturity. No teacher needs to be told which of her pupils come from homes where music is a living issue. Children brought up in a musical atmosphere will naturally lead them to the study of the arts.

So, for the sake of the little ones at home and for the generations yet unborn, hearken not to the word of discouragement spoken by the thoughtless, but listen to the promptings of your own heart. Who knows but it may be the inspiration which in some future age will develop a master musician.

MELODY AND HARMONY.

BY S. JADASOHN.

We distinguish in music Melody and Harmony; in a musical work both appear together, they are bound together; until we see them to bring expression to musical thought. Harmony is inseparably joined to Melody. Even if we consider the former apart, little or no effect. In business, social life and the home this characteristic plays an important part. Heartburnings, quarrels and estrangement have arisen because of its absence. Failure and calamity have had their abode where it was not. As the touch of the pianist by firm delineation may bring beautiful tones from the instrument, so the delineation of the tactful fingers make from the jangling shrillness of life.

Can all have it? The careless observer may think not. Yet why cannot this faculty be cultivated? Why cannot the man whose manner offends, whose words sting, whose touch hurts, alter his manner, watch his tongue and light his touch? There is no reason why all mankind should not be brought closer akin. Is man's selfishness, man's cruelty to his kind, that which is the chief obstacle? Is it not the indifference of the public, the apathy of the masses, that are contained in the melody we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to other keys? The natural inherent harmonies are usually spread out on the surface of the melody, and the more the more they are contained in the melody we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to other keys? By way of demonstration I have shown this in my book "Melodiel and Harmonie" by Richard Wagner, in respect to the first theme of the second movement of Beethoven's fifth symphony.

I will now show how strong is the demand for a harmonic education in every melody that is given. For its harmonic education is definitely given as in the case just cited, neither will I say that every melody can be accompanied harmonically in only one way. If a melody can be harmonized in more than one definite way, the indications are given in its form or design.

Any strong strain is the demand for a harmonic accompaniment to a melody in the fact that even the simple melodies of folks-songs are often rendered in two and three parts by uncultivated singers, who have no knowledge of the laws of art, but who base their choice of tones upon their own feeling, seeking temporarily to support the melody of a song by a second, often by two other voices. Even though this kind of accompaniment goes far beyond the power of the amateur to produce, it still suffices to add harmony to melody. Without some kind of harmonic accompaniment even a very beautiful and expressive melody would scarcely yield a satisfactory effect. In an unaccompanied passage for voice or instrument even moderately long, extended beyond twelve measures for example, the absence of a harmonic accompaniment is very unsatisfactory.

Music, as we know it, is the language of the soul, and the language of the soul is the language of the heart. "One to speak and one to hear," says Thoreau, "one to speak and one to hear."

To create interest the teacher should aim to awaken the mind, thus the soil is prepared for the dropping of the living seed of musical truths.

Start with the thought that each pupil's mind is the world in embryo, and the teacher's business is to help it to grow.

A pupil's education is two-fold: that which he receives, and that which he gives himself. Lead the pupil to think for himself; the best educator is he who makes his pupil stand alone.

Use a note-book. Faster a thought with the pen as you would hang a picture with a nail.

Encourage enthusiasm, says Goethe, "are the pinions on which great deeds are born."

A motto for the studio wall: "There is no easy way of learning a difficult thing," says De Maistre.

The teacher should realize that his character teaches no less than his precept.

Observation and action form the habit of accuracy.

Repetition fastens facts in the memory.

The house of the mind should be daily filled with truths rightly labeled.

Teacher and pupil should be co-workers with a com-

mon aim, until he can recognize them by hearing, until he knows the effect of each chord succession as familiarly as he knows the melody of "Home Sweet Home," or the "Last Rose of Summer." He should play his exercises upon the piano in various keys, so that he may acquire this desirable familiarity with their effects. Such familiarity will make the study of harmony a thing of life and vitality.

In practicing pieces on his instrument he should analyze them to discover the composer's use of the rules with which he is already familiar. If the teacher has a class it is an excellent plan for the latter to sing the exercises, at least once, each day, and perhaps sang soprano parts, going so far in this as to have those who sang soprano eventually sing the bass, when this is possible. This will give them a realization of harmonic effects, so that what they have learned shall become working knowledge.

TACT AND SUCCESS.

BY CHESTER R. FREEMAN.

TACTFULNESS is sometimes branded as deceit. Brusque manners, blunt speech and lack of consideration for the feelings and beliefs of others are by no means a mark of honesty and uprightness of purpose. The tactful man is just as likely to be straightforward as is his tactless brother. Whatever his other qualifications may be, the tactful man possesses this keen perception, this quiet judgment, which enables him to hold his position Little or no friction. In business, social life and the home this characteristic plays an important part. Heartburnings, quarrels and estrangement have arisen because of its absence. Failure and calamity have had their abode where it was not. As the touch of the pianist by firm delineation may bring beautiful tones from the instrument, so the delineation of the tactful fingers make from the jangling shrillness of life.

Can all have it? The careless observer may think not. Yet why cannot this faculty be cultivated? Why cannot the man whose manner offends, whose words sting, whose touch hurts, alter his manner, watch his tongue and light his touch? There is no reason why all mankind should not be brought closer akin. Is man's selfishness, man's cruelty to his kind, that which is the chief obstacle? Is it not the indifference of the public, the apathy of the masses, that are contained in the melody we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to other keys? By way of demonstration I have shown this in my book "Melodiel and Harmonie" by Richard Wagner, in respect to the first theme of the second movement of Beethoven's fifth symphony.

The teacher's value is not only in what he knows, but in what he is. Character in an educator enhances the success of his teaching.

"We take up the truth," says Thoreau, "one to speak and one to hear."

To create interest the teacher should aim to awaken the mind, thus the soil is prepared for the dropping of the living seed of musical truths.

Start with the thought that each pupil's mind is the world in embryo, and the teacher's business is to help it to grow.

A pupil's education is two-fold: that which he receives, and that which he gives himself. Lead the pupil to think for himself; the best educator is he who makes his pupil stand alone.

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The leader of a band in a small Western city applied to a witty local doctor for a name to give his band. The doctor thought for a few moments and gave the leader a high-sounding Latin name which he lighted the musician immediately. He had it painted in big letters upon the bass drum. The band was accordingly situated in the neighboring villages. It was not until some time afterwards that a kind friend informed the band master that the English translation of the Latin name painted upon his drumstick was "The Civic Disease." It is needless to say that the name was soon changed and that the doctor became somewhat unpopular with the members.

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Proud Parent—"I certainly have." Professor—"So you are proud? It is all my own original method."

Proud Parent—"Yes, she used to teach me for five dollars, now she never makes it less than ten."

In the small Danish town of Grenca a young woman of twenty-five has been appointed organist, bellringer and gravedigger. She also times pianos for a consideration in her spare time.

"The autumn," said Eden H. Emery, weather forecaster, "is, as a rule, our finest American season, whatever it may have been this year. Foreigners visiting us should invariably come in the autumn."

"I have earned about \$100 a day at this time," he said. "I have advised others to take your course, Mr. Emery, and I am doing well."

I would make from \$100 to \$150 per month," said Mr. George A. Danson, Inc., Chicago.

My best day's work is \$100," said Mr. G. G. Gillies, Pasto M. E. Church, Toledo, Ohio.

"I am a piano tuner and I made up \$100 in two vacation months this summer," said Mrs. Bessie, Iowa City, Iowa.

I can earn \$100 a day at this time," said Mr. John L. Smith, Toledo, Ohio.

Income was over \$1,000," said Mr. John L. Smith, Toledo, Ohio.

(Dated Oct. 18, 1907.)

CHARLES L. LEWIS, Chicago, Ill.

Mr. Lewis' income was over \$1,000.

(Dated Oct. 18, 1907.)

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